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BATTLE GAMES in Middle-earth™

17

MORDOR ORCS AND URUK-HAI BATTLE OVER THE HOBBITS!

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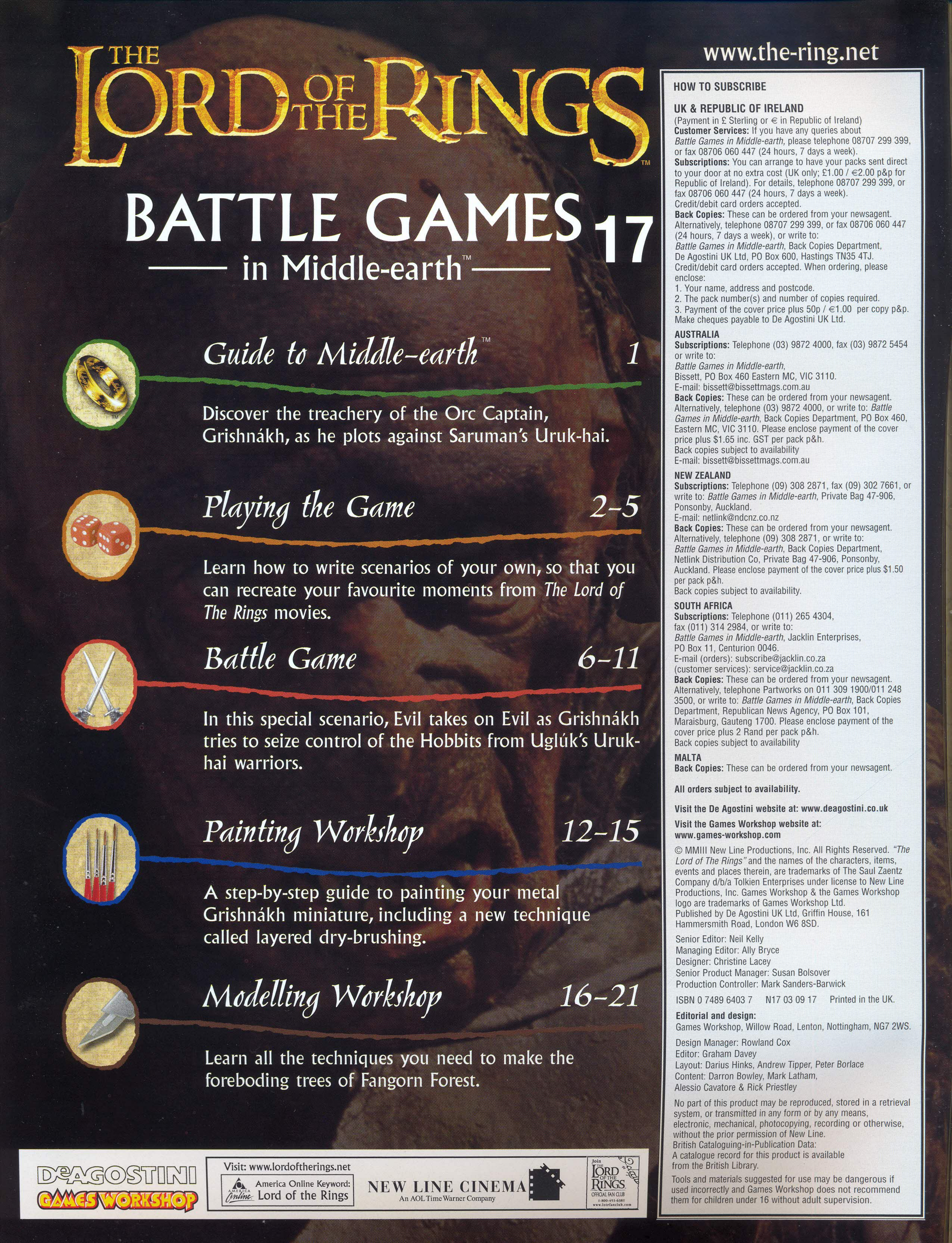

THE LORD OF THE RINGS™

BATTLE GAMES in Middle-earth™ 17

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Guide to Middle-earth™ 1

Discover the treachery of the Orc Captain, Grishnákh, as he plots against Saruman's Uruk-hai.

Playing the Game 2–5

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Painting Workshop 12–15

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Grishnákh,™ Champion of Mordor™

Grishnákh was dispatched from Mordor to take possession of the Hobbits, Merry and Pippin, from Saruman's Uruk-hai. Vicious and sneaky, his thoughts soon wander from his instructions, and turn to murder…

Travelling from Mordor to intercept the Uruk-hai holding Merry and Pippin, Grishnákh tries in vain to take control of the captives. Uglúk's Uruk-hai warriors prove more vicious and strong than Grishnákh had imagined, and instead the forces of Isengard and Mordor form an uneasy alliance, as the Mordor Orcs join with the Uruks and head for Isengard. After marching ceaselessly across the inhospitable plains of Rohan, the two rival forces turn on each other, squabbling over scraps of food, until the greedy eyes of the Mordor Orcs turn on Merry and Pippin, desiring to turn the poor Hobbits into their next meal.

The Uruk-hai Captain, Uglúk, quickly takes control of the situation, cleaving the head off Grishnákh's henchman, Roc. Just as the Uruk-hai are about to turn on their Orc 'allies', the fight is interrupted by Éomer and his Riders of Rohan. In the ensuing melee, Grishnákh pursues the Hobbits, determined to exact his revenge on the little ones.

This Pack's Battle Game examines what would have happened if Éomer had not arrived when he did. Would Grishnákh have killed the Hobbits? Or would Uglúk have stamped his authority on the Mordor Orcs? In Playing the Game, we look at the forces of Isengard, giving you all the characteristics and points values for Saruman's Uruk-hai. In Painting Workshop, you will learn the simple techniques needed to paint the metal Grishnákh model supplied in this Pack, while Modelling Workshop shows you some new techniques for making the dark, tree-lined borders of Fangorn Forest.

➤ SERVANT OF MORDOR

Grishnákh will deliver the Hobbits to his master, dead or alive!

Creating Scenarios

Each Pack of Battle Games in Middle-earth *provides a scenario for you to play, but it can be great fun to devise a Battle Game of your own. Here we show you how easy it is to create unique scenarios, from the initial inspiration to choosing the forces.*

▲ THE LAST ALLIANCE
This massive battle is just one of the moments that can inspire your scenarios.

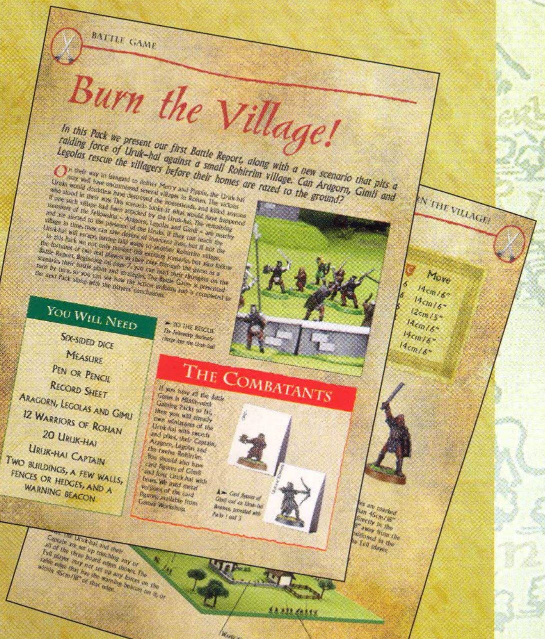
One of the incentives for devising scenarios is the opportunity to recreate your favourite scenes from the movies. Have you ever wanted to play out a game to re-enact Legolas and Gimli's contest at Helm's Deep? Or even the Battle of Gladden Fields, where Orcs ambushed Isildur, and The One Ring was lost? Another rewarding reason could be to create your own 'what if?' scenarios (for example, what if Elrond had joined The Fellowship?). In this Pack, we show you how to create fair, evenly matched scenarios that will allow you to achieve these goals. Scenarios are nearly always broken down into a number of sections, including: The Story, The Battlefield, The Combatants, Scenario Special Rules and Winning the Game. In this Playing the Game, we give you some ideas for working out these sections when creating your own Battle Games.

Modifying Existing Scenarios

One of the easiest ways to start writing scenarios of your own is to adapt existing ones. By changing the forces, the board layout, or even the victory conditions (from the 'Winning the Game' boxes), you can put a whole new slant on the scenario. For example, in Pack 9's Battle Report it would have been perfectly reasonable to replace Aragorn, Legolas and Gimli with some Riders of Rohan.

The Story

All good scenarios have a story behind them. When creating a scenario based on an event in one of the films, the story is already there for you. Writing a 'what if?' scenario requires some inspiration and imagination to get you started. 'What if?' scenarios are based on 'made-up' events, ones that do not actually appear in the films. These should be things that could happen, rather than implausible situations. One reasonable example could be a game named 'A Call to Arms'. In this scenario, messengers are sent to summon warriors to The Battle of the Last Alliance, but are ambushed before their message is delivered. However, a game where Gandalf steals The Ring from Frodo and tries to become the Dark Lord himself is totally inappropriate! Once you have a story, the rules themselves start to fall into place.


BATTLE GAME

Burn the Village!

In this Pack we present our first Battle Report, along with a new scenario that pits a raiding force of Uruk-hai against a small Rohirrim village. Can Aragorn, Gimli and Legolas rescue the villagers before their homes are razed to the ground?

YOU WILL NEED

Six-sided dice
Measure
Pen or Pencil
Record Sheet
Aragorn, Legolas and Gimli
12 Warriors of Rohan
20 Uruk-hai
Uruk-hai Captain
Two buildings, a few walls, fences or hedges, and a warning beacon

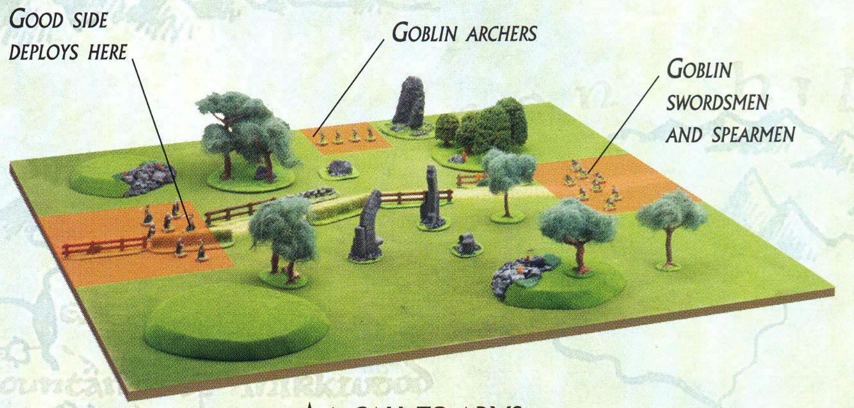
THE COMBATANTS

If you have all the Battle Games in Middle-earth Gaming Packs so far, then you will already own miniatures of the Uruk-hai with swords and pikes, their Captain, Aragorn, Legolas and the twelve Rohirrim. You should also have card figures of Gimli and four Uruk-hai with bows. We used metal versions of the card figures, available from Games Workshop.

Setting Up the Battlefield

The battlefield is an important part of any game as it visually represents your story. First, look at the situation you have created and decide on the size of the playing area that seems most appropriate. For a short, one-off skirmish, you might choose a small board (say 90cm / 3' by 90cm / 3'). For a special scenario, such as 'Raid on Lothlorien' in Pack 8, you might find a long, narrow board more appropriate. In our 'Call to Arms' example the standard-sized 120cm / 4' by 120cm / 4' board is ideal.

Next, look at your scenery collection and decide how it can best be used to complement your story. Will you need houses to represent a small settlement? Is your scenario set in a forest, in which case, do you have enough trees? Try to think of a set-up that will provide interesting challenges, such as having plenty of cover for your warriors to hide behind, or barriers to defend. In 'A Call to Arms' we could say that the messengers are ambushed along a road, somewhere in the wilds of Middle-earth, so using trees, fences, hedges and some sand to create a road springs to mind. Remember that terrain can confer an advantage to one side or the other, which may have an effect on the balance of the game.



▲ A CALL TO ARMS

The set-up for our example scenario could look something like this. Find out how we chose our forces over the page.

WINNING THE GAME

Every scenario needs a clear set of objectives to determine who wins and who loses. Some objectives are quite simple, such as having to kill a certain number of enemy models; others are more intricate – having to stun certain models and carry them off the board, for example, as seen in Pack 11's Amon Hen scenario. Try to ensure that the objective is achievable, but not too easy! In our scenario 'A Call to Arms' we could say that if a single Good model exits the board edge opposite to where he starts, the Good side has won. If the Evil player manages to kill all the Good models, then he has won.

➤ AGAINST THE ODDS

Aragorn, Gimli and Legolas are surrounded and outnumbered.

Scenario Special Rules

Special rules are a great way to make games fair and evenly matched, even when the forces are not. They can also be used to cover situations that apply only to that particular scenario. This can make a scenario stand out and be unique. For example, in Pack 9's Battle Report, the Uruk-hai wouldn't have stood much of a chance against Legolas, Gimli and Aragorn as well as all the Rohirrim, so a special rule made Heroes of The Fellowship arrive separately at the board edge. Special rules can be as simple as allowing cavalry to cross a ford without having to dismount, or as complicated as those found in this Pack's 'A Thief in the Night' Battle Game. Simple rules are often better than overly complicated ones, and you don't necessarily have to create special rules at all. Our 'A Call to Arms' example game does not need any scenario special rules, as it is a simple skirmish.

Complex Scenarios

Some scenarios use special rules, deployment and particular objectives in order to make a very exciting, but rather complex game. In Pack 11, we detailed the 'Ambush at Amon Hen' scenario, which brought all these elements together to make a thrilling recreation of one of the scenes from *The Fellowship of The Ring* movie. Scenario special rules, such as the Uruk-hai's ability to knock Hobbits unconscious, really brought the feel of the film into the game.

Balancing Your Forces

Once you have developed your story and some special rules for the scenario, you are ready to finalise your force selection. Several methods can be used to match the forces evenly, and these are presented here.

Once you have created a story, a setting and possibly some rules for your scenario, you will need to decide which forces are involved. Think about which warriors will fit your story – who are they, and why are they there? Will they fight a big battle with lots of models on each side, or only a small skirmish involving just a few powerful Heroes? In our 'A Call to Arms' scenario, the Warriors of Gondor are ambushed by Moria Goblins. You might find that one side ends up being totally outmatched, and this section looks at how to choose your forces so that they are as evenly matched as possible.

◄ BURN THE VILLAGE

In Pack 9's Battle Report, the two sides were carefully balanced and adjusted, resulting in a closely fought game.

Points Matches

One of the easiest ways to make sure that both sides in a Battle Game are evenly matched is to use points values. Every warrior and Hero in the game, as well as some items of equipment and weaponry, have a points value ascribed to them. This is a measure of how effective that warrior or piece of equipment is in a Battle Game. Warriors with high characteristics are likely to have high points values, for example, and Heroes are particularly 'costly'. Some equipment, such as bows or shields, also makes warriors more expensive in terms of points. On the right are a few examples of the points values of various warriors.

Games are often played to a set points value, each player taking an equal number of points. In this way, players can pick lots of inexpensive troops or choose to include better troops and a few Heroes, ending up with a much smaller force. Either way, the two sides will be evenly matched.

Points Values:

Man of Gondor (with sword and shield)	7 points
High Elf warrior (with double-handed weapon)	9 points
High Elf warrior (with Elf bow)	10 points
Moria Goblin (with sword and shield)	5 points
Moria Goblin (with spear)	5 points
Moria Goblin (with Orc bow)	4 points

NB: Future Packs will provide the points values for all your models.

▲ WARRIORS OF MIDDLE-EARTH

Each model has a different points value depending on their prowess in battle.

Choosing Forces

There are two different methods for choosing forces in a scenario. One is the points match, mentioned earlier. In our example we used this method, matching the points values of our forces. Assuming your special rules and terrain don't favour one side or the other, this will ensure a balance between the two sides.

The second method is to choose specific models to fit the story of the scenario. This is often called the 'themed forces' method. For example, the siege of Helm's Deep would obviously involve lots of Uruk-hai, who would outnumber the beleaguered Rohirrim. Making the game evenly matched can be more challenging when using the themed method.

▲ GOBLIN AMBUSHERS

These 12 Moria Goblins cost 56 points.

➤ LAST ALLIANCE MESSENGERS

These Men and Elves cost a total of 55 points. The points are matched, but will the game be balanced?

TOP TIP

The only sure way to work out whether a scenario is balanced or not is to play the game more than just once! You are aiming to produce a scenario that is enjoyably close and evenly matched, so swap sides and play the game again to check that it is balanced. The forces on either side may need to be adjusted a few times to make the game as close-run as possible.

Adjusting the Force Selection

Whether you choose troops that match in terms of points values, or pick models using the themed forces method, other factors in your scenario may throw the forces out of balance. Your special rules, your objectives for winning, the terrain you have chosen and even the deployment can all favour one side or the other. For example, after a few games of 'A Call to Arms' we found that because the Good side only had to get one model off the board, they were winning far too easily – so we added eight Mordor Orc figures to the Evil side to even things up. Experiment and enjoy until you have a scenario you are happy with.

Creating scenarios like our 'A Call to Arms' gives you far more scope for playing a vast array of different Battle Games and is great fun. Why not give it a try and fight out your own scenario with your friends?

▲ THE MESSAGE MUST GET THROUGH

The Men of Gondor and the Elves fight a desperate battle to deliver their message.

A Thief in the Night

Uglúk wants to get his captive Hobbits to Saruman immediately. He drives a relentless pace across Rohan, but the exhausted Orcs of Mordor insist on stopping to rest. This is when Grishnákh hatches an evil plan to steal the Halflings away.

▲ DANGEROUS SITUATION

Merry and Pippin find themselves in the middle of a deadly argument.

The tension and rivalry between the Mordor Orcs and the Uruk-hai has been growing ever since they joined forces, and Uglúk's disdain for the Orcs has become obvious. Even with many of the Uruk-hai dead at Amon Hen and the remaining members of The Fellowship pursuing them, Uglúk is confident that the Uruks are more than a match for Grishnákh's Orcs. Uglúk continues to bully and harass the Orcs into doing all the menial tasks, such as guard duties and gathering wood for the campfires. Grishnákh plans to sneak the Hobbits out of the camp late at night, while most of the Uruks are resting and his Orcs are on guard duty. Once free of the camp, he can eat the Halflings or even take them back to his master in Mordor. If the Uruk-hai spot Grishnákh and raise the alarm, his troops will have to show the upstart Uruks just how deadly Orcs can be.

THE COMBATANTS

Evil versus Evil

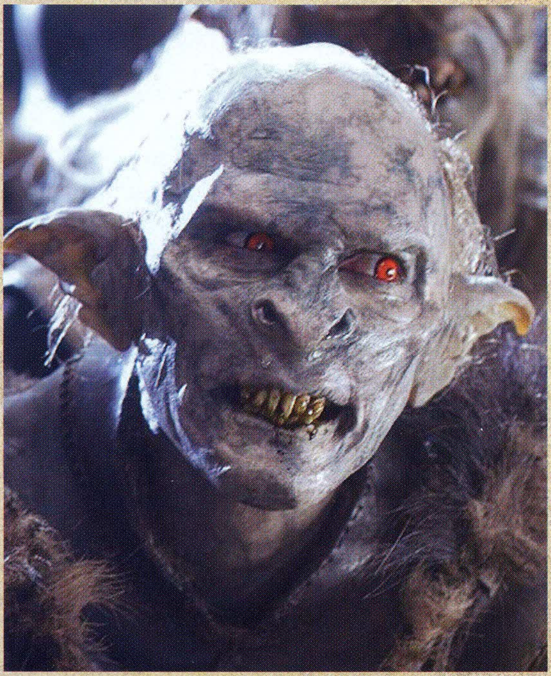
This scenario is unlike any you have played before in *Battle Games in Middle-earth*, because Evil fights Evil – there is no Good side. This has very little effect on the rules of the game – all you need to do is decide which player will be classed as the 'Good' player and which will be classed as the 'Evil' player. The easiest way to do this is to roll a dice: on a result of 1-3 Uglúk's force is classed as the Good side and on a result of 4-6 Grishnákh and his Orcs are classed as the Good side. Once this has been decided, the rest of game is played as normal.

➤ Card Mordor Orc figures are included in this pack for use in the Battle Game.

◄ A miniature of Uglúk, leader of the Uruk–hai, was included in Pack 16.

For this battle, you will need your Uglúk model and 10 Uruk-hai with swords and shields. You will also need the Grishnákh model and the 12 Mordor Orc card figures that are included as part of this Pack. The card figure of the Mordor Orc Captain that was included in Pack 7 is also used here.

CHARACTER PROFILES



MORDOR ORCS™

The misshapen Orcs form the backbone of Sauron's army. Dark Powers originally created these creatures as a twisted reflection of the Elves. Evil to the core, they willingly serve their more powerful masters. With the might of Mordor growing, Orcs cut a swathe of destruction across all the lands of Middle-earth. Sauron has sent many of these creatures into the service of Saruman, but no matter where they roam, they are always alert for signs of the Ring.

URUK-HAI™

Created by Saruman from a hybrid of Orcs and Goblin men, the Uruk-hai are faster, stronger, tougher and braver than a mere Orc. They are the ultimate union of science and sorcery. Saruman's elite troops are used for hunting and raiding throughout the Riddermark. Joined by a group of Mordor Orcs, Uglúk continues to drive them relentlessly back to Isengard. The Orcs find it hard to keep up this pace, but their complaints fall upon uncaring ears. In the dead of night, during one of the occasional rests, Grishnákh, filled with hatred, plots revenge.

Base Profiles

	F	S	D	A	W	C	Move	M	W	F
Grishnákh	4/-	4	4	2	2	3	14cm/6"	3	1	1
Orc Captain	4/-	4	4	2	2	3	14cm/6"	2	1	1
Uglúk	5/-	4	5	2	2	4	14cm/6"	3	1	1
Orc with shield	3/-	3	5	1	1	2	14cm/6"	-	-	-
Orc with spear	3/-	3	4	1	1	2	14cm/6"	-	-	-
Orc with bow	3/5+	3	4	1	1	2	14cm/6"	-	-	-
Uruk-hai	4/-	4	6	1	1	3	14cm/6"	-	-	-

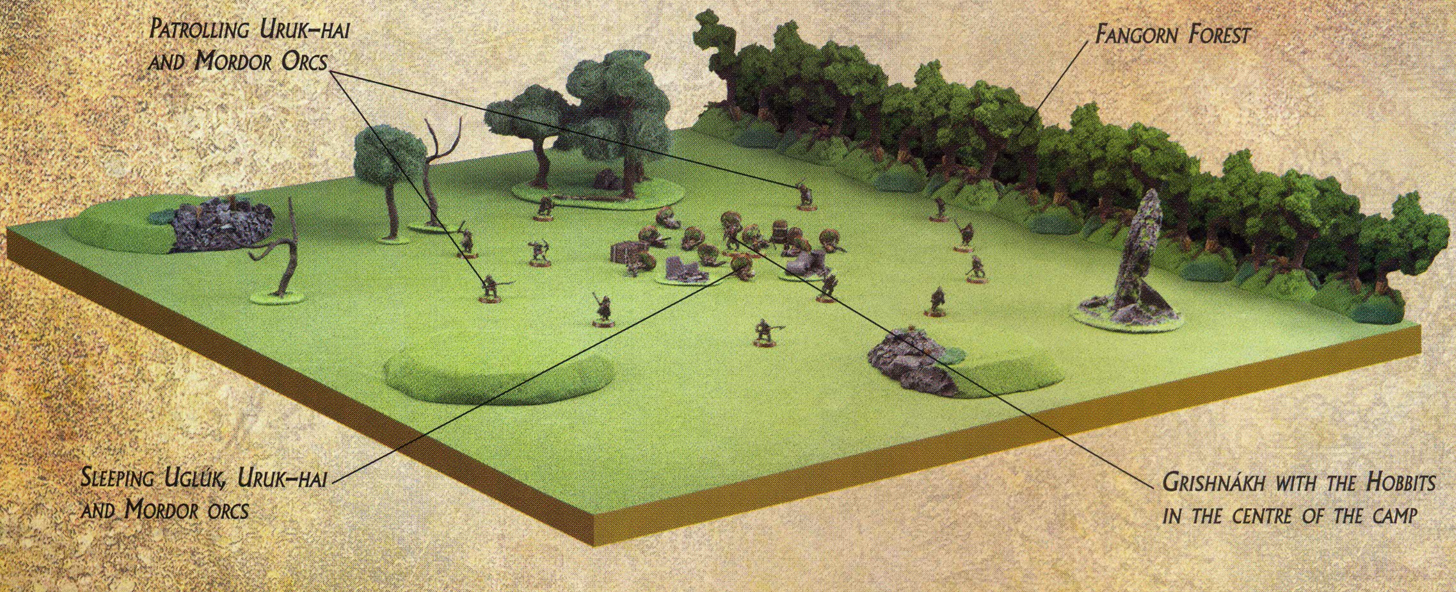
Warriors are armed exactly as depicted by the metal models or card figures. The bonus +1 to Defence for having a shield has already been included in the base profile.

Gaming Area

This battle is fought on a 120cm/4' by 120cm/4' table. A campfire is located directly in the centre of the board – use a few crates or barrels from Pack 13's Modelling Workshop to represent the camp around it. Spread hills, trees and rocky outcrops evenly around the rest of the board. A line of forest sections from this Pack's Modelling Workshop can be placed along one board edge to represent the boundaries of Fangorn Forest.

Starting Positions

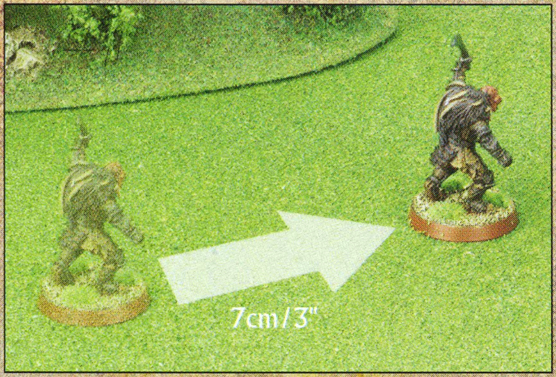
Uglúk and five of the Uruk-hai start the game laid down on the floor within 14cm/6" of the campfire – they are resting and cannot act until the alarm is raised. The other five Uruk-hai are placed anywhere else on the board as long as they are more than 28cm/12" away from any other Uruk-hai model – these are on patrol and are guarding the camp. The Orc player places any four of his card figures laid down within 14cm/6" of the campfire – these are also resting. Grishnákh starts the game in the centre of the camp. He has Merry and Pippin and is attempting to sneak them out past the Uruk-hai guards. The rest of the Orcs are placed anywhere on the table as long as they are more than 14cm/6" away from another Orc. Note that the Orcs can set up near Uruk-hai if they want.


Patrolling Uruk-hai and Mordor Orcs
Fangorn Forest
Sleeping Uglúk, Uruk-hai and Mordor orcs
Grishnákh with the Hobbits in the centre of the camp

Special Scenario Rules

In this scenario Grishnákh is attempting to sneak past the Uruk-hai and escape with the Hobbits. To represent his stealthy movements, the following special rules are used.

- Grishnákh is carrying the Hobbits with him as he moves through the night. They are bound hand and foot so may not move themselves. While carrying the Hobbits, a model may only make a half move. We suggest you use your card figure of either Merry or Pippin as a token to keep track of whoever is controlling the Hobbits.



▲ SLOWED BY THE HOBBITS
While carrying the Hobbits, Grishnákh can only move half his normal distance.

- No resting models may be moved by either player until the alarm has been raised.

- No model may charge another model until the alarm is raised.

- Until the alarm is raised, all the guards (both Orc and Uruk-hai) are moved by the player who has priority. Grishnákh is always moved by the Orc player and in normal priority order.

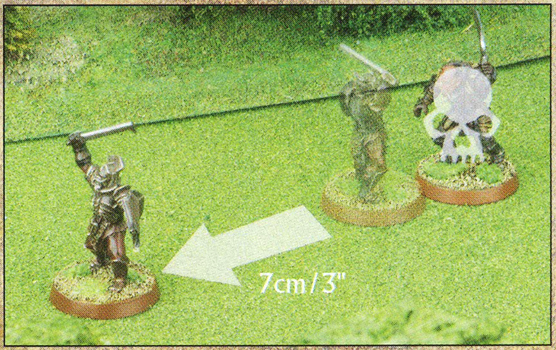
> *'Go on, call for help. Squeal! No one's gonna save you now!'*
>
> GRISHNÁKH™

- The alarm is raised if, at the end of any turn, Grishnákh is within 14cm/6" of an Uruk-hai guard. On the turn after the alarm is raised, all those Orcs and Uruk-hai that were resting wake up, and may move as normal. Remember that a model must use half its move to stand up.

◄ RAISE THE ALARM!
This Uruk-hai finishes the turn within 14cm/6" of Grishnákh and raises the alarm.

- Once the alarm is raised, the game is played using all the normal rules until one side has won.

- If Grishnákh is killed in combat, the model that killed him picks up the Hobbits. If that model is subsequently killed, then whoever killed him picks up the Hobbits, and so on.



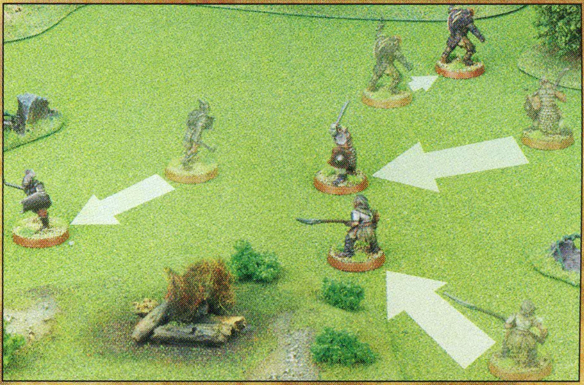
◄ CLAIMING THE PRIZE
Having killed Grishnákh, this Uruk-hai claims the Halflings. Encumbered by them, he may now only move at half his normal speed.

WINNING THE GAME

- If Grishnákh or any other Orc leaves the board by the Fangorn Forest table edge while carrying the two Hobbits Merry and Pippin, the game is a draw.
- If an Orc leaves by any other board edge with Merry and Pippin, then the Orc player wins.
- If an Uruk-hai returns the Hobbits to the campfire at the centre of the board, the Uruk-hai player wins.

ORC TACTICS

Try to get Grishnákh as far away from the camp as possible before the alarm is raised. When you have priority, move the Uruk-hai away from the direction in which you are moving, as this will make it harder for the Uruk player to see Grishnákh. It is likely that Grishnákh will be spotted eventually, so it is a good idea to place your Orcs in a position to capitalize on the situation. Have a couple in the campsite, ready to charge into the Uruks while they are trapped on the ground. Having the Captain with them could be a bonus if you lose priority as he could declare a Heroic Move and charge before the Uruks get to move. Using some Orcs to shadow the Uruk sentries means they can charge into them and stop them from getting too close to Grishnákh.



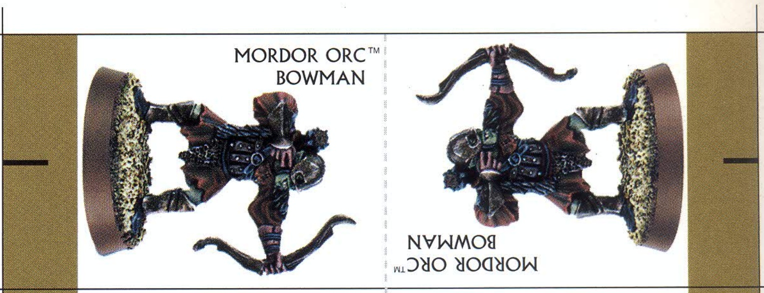
◄ CUNNING MOVES

The Mordor Orcs move into a better position to block the Uruk–hai should the alarm be raised.

► LYING IN WAIT

These Orcs are ready and waiting to charge the Uruks as soon as they hear the alarm.

MORDOR ORC WARRIOR™
MORDOR ORC WARRIOR™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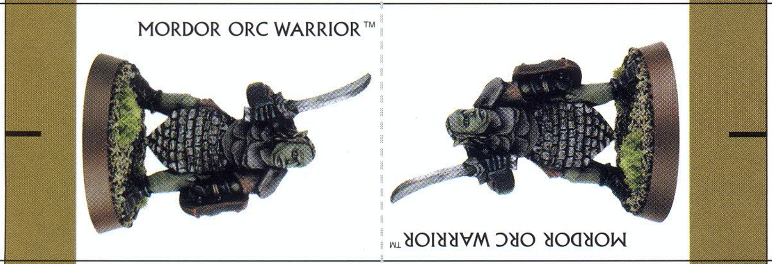
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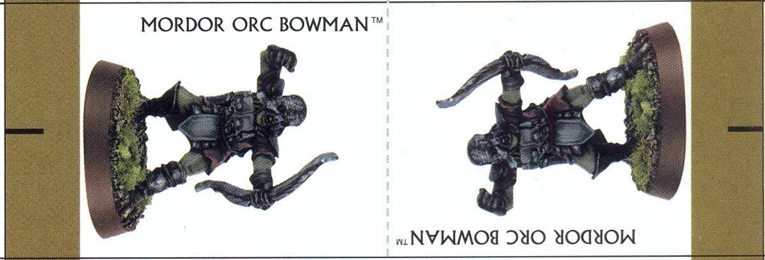
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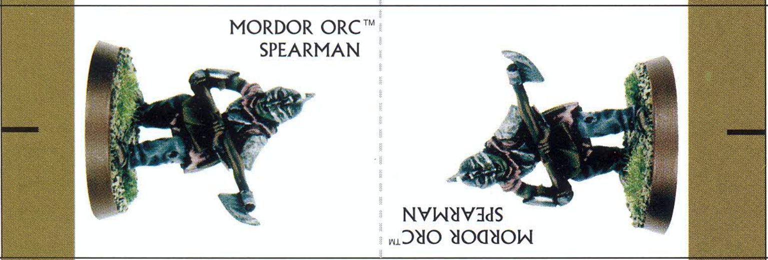
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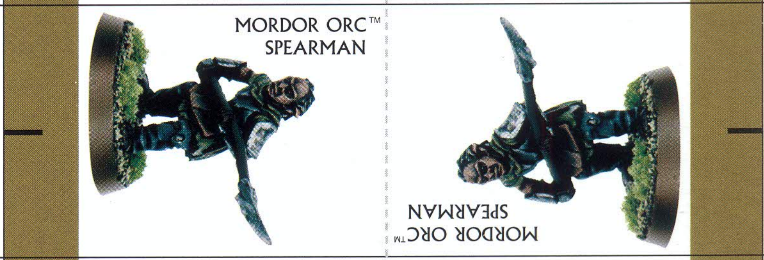
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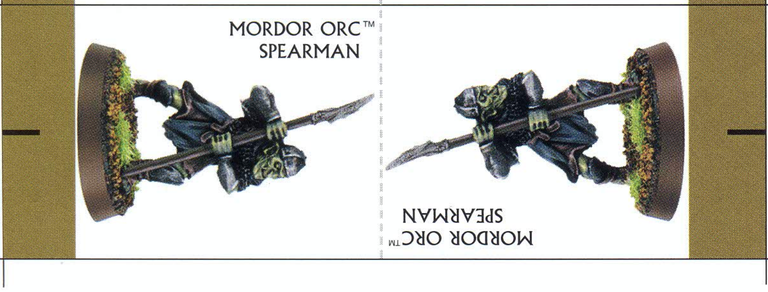
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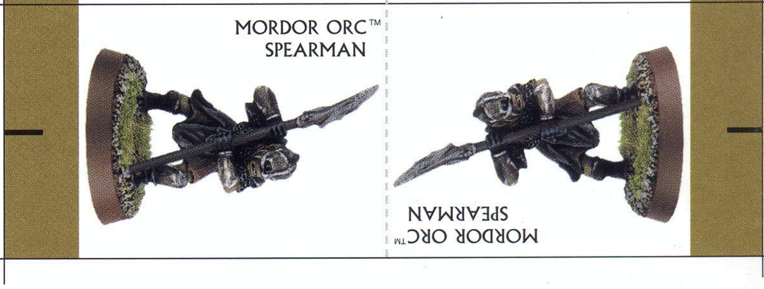
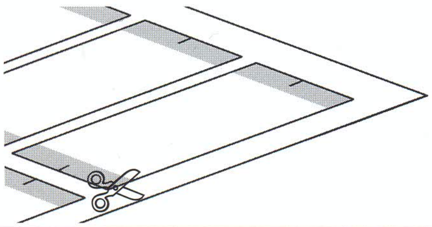

MORDOR ORC™ SPEARMAN
MORDOR ORC™ SPEARMAN

ASSEMBLING YOUR LORD OF THE RINGS™ CHARACTERS

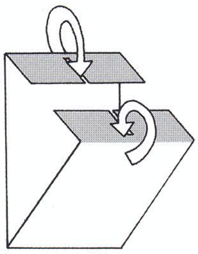
STAGE 1:

Using scissors, carefully cut out your character along the lines indicated. Then cut the two marked slots on the tab.



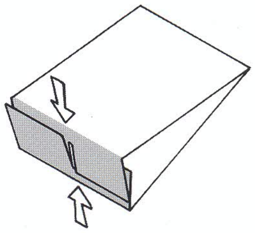
STAGE 2:

Fold the character in half along the dotted line and fold the tabs at the bottom.

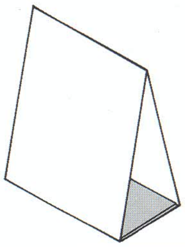


STAGE 3:

Finally, join the tabs together using the slots you made earlier.

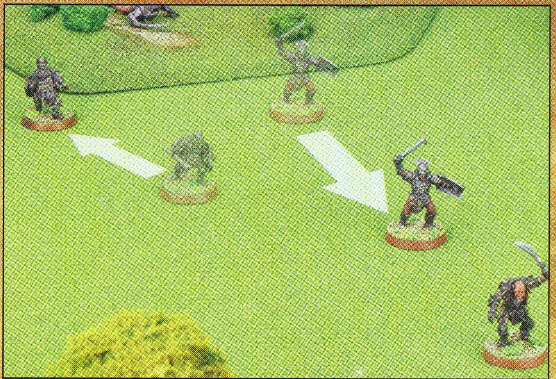


Your character is now ready for play!

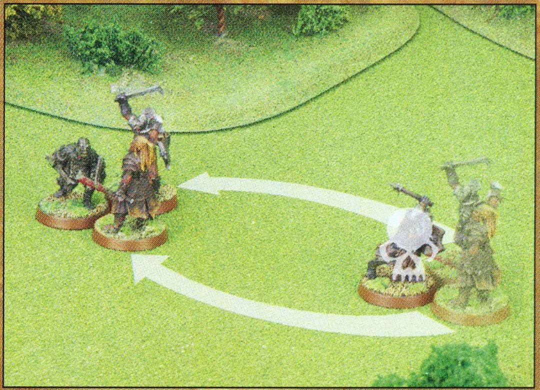


URUK-HAI TACTICS

You have to focus all your efforts on spotting Grishnákh as soon as possible, so whenever you have priority, move your Uruks directly towards him as fast as possible. At the same time, move the Orcs further away or even into difficult terrain if possible – anything you can do to have them at a disadvantage when the alarm is finally raised. By the time the alarm is raised, Grishnákh is likely to be quite some way from Uglúk and the campfire, but he is moving slowly while he has the Hobbits and you have a chance of catching him. To help catch up with him, fight a Heroic Combat or two, to give you some extra movement. If you kill your opponents, this will allow you to move twice in one turn – once in the Move phase and once in the Fight phase – bringing you ever closer to Grishnákh and the Hobbits.



◄ HUNT THE THIEF
The Uruk–hai move towards Grishnákh, and as soon as one gets within 14cm/6", the alarm is raised.



► HEROIC COMBAT
A successful Heroic Combat enables models to move again during the same turn.

Grishnákh™

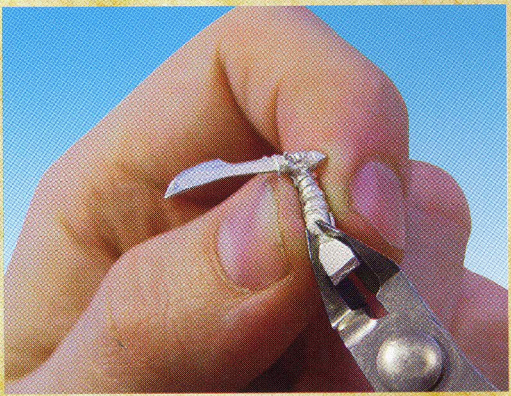
Grishnákh is the cruel, scheming leader of the Mordor Orcs, who encounters Uglúk's Uruk–hai. Upon discovering Merry and Pippin at the camp, his ravenous hunger leads him to chase the Hobbits into the depths of Fangorn Forest.

Mordor Orcs are filthy creatures, never washing or cleaning themselves. They scavenge scraps of cloths and armour from the dead and have a very rag-tag and unkempt appearance. Grishnákh is the first Mordor Orc miniature we will show you how to paint. The most striking feature of this model is Grishnákh's face. Orc faces are a variety of different colours and hues – Grishnákh's is a dark orangey brown. We will also introduce a new style of dry-brushing to create a dirty, weathered look to the clothing. To paint Grishnákh, you will need the following acrylic paints – black, white, flesh, brown, yellow, red, silver and finally green for the base.

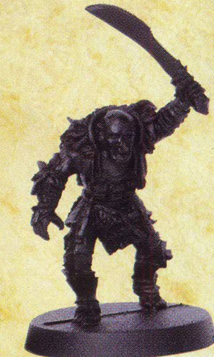
◄ EVIL HUNGER
Grishnákh is prepared to fight the Uruk–hai for some food.

PAINTING ESSENTIALS

Just like Gandalf from Pack 12, the Grishnákh model comes in two parts. His sword arm is separate and can be stuck on with superglue. However, a metal tab has been left on the bottom of the arm from the casting process and needs removing before the arm can be glued into place. A pair of modelling clippers is the best tool to use for this. Alternatively, you can use a craft knife – but be very careful and make sure you always cut away from yourself to avoid slicing your fingers. Once the tab has been removed, glue the arm in place so that it is raised, as if about to strike. When the superglue is completely dry, undercoat the model using spray or black paint.



▲ *Clippers give the safest and cleanest cut.*

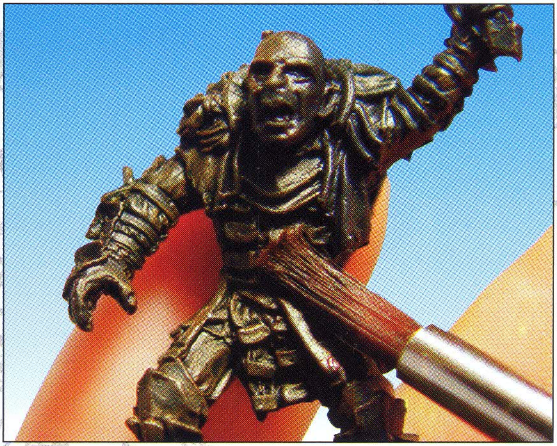


➤ *Once his arm has been glued on, Grishnákh can be undercoated black, ready to paint.*

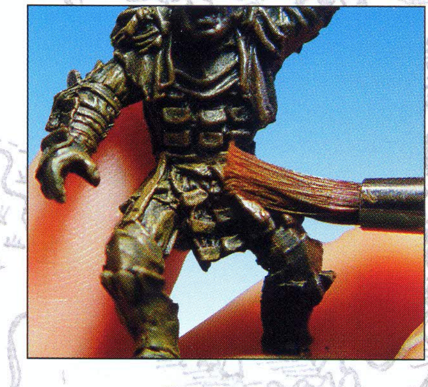
Painting Your Miniature

1 Dirty Clothes

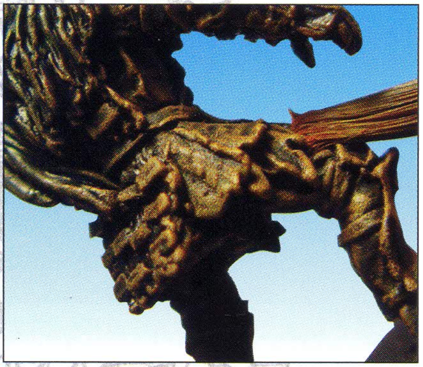
We suggest using the dry-brush technique to give the rotten cloth of the Orcs a suitably rough appearance. Because this will be the messiest part of painting the Grishnákh model, it is a good idea to do this first. To get definition between the shades and the highlights, try using the following method of applying a 'heavy', 'normal' and 'light' dry-brush. Start by dry-brushing all the cloth with brown. Leave slightly more paint on the brush than normal and draw the brush across the model more vigorously to leave an almost complete covering of brown. This is known as 'heavy dry-brushing'.



◄ *'Heavy' dry-brushing is first in a three-part step to create Grishnákh's dirty clothing.*



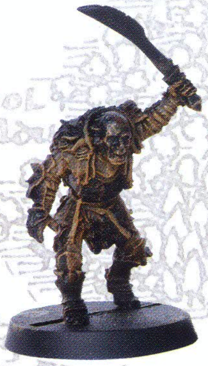
◄ *A 'normal' dry-brush creates a mid-tone colour for the cloth.*



▲ *A final highlight is created by using a 'light' dry-brush technique.*

Next, mix brown and yellow together until you have a lighter brown and dry-brush this onto the model, only this time dry-brush in the usual manner. This should leave some of the original brown still showing underneath the lighter brown, giving a sense of shading.

Mix a little white into the yellow and brown mix that you already have, creating an even lighter brown. Before dry-brushing, wipe almost all of the paint from your brush and draw the brush as gently as possible over the model. This should leave paint on only the very tips of the cloth, creating a highlight effect. This style is often referred to as 'light dry-brushing'.



◄ *Grishnákh's clothes are painted and the model is ready for the next step.*

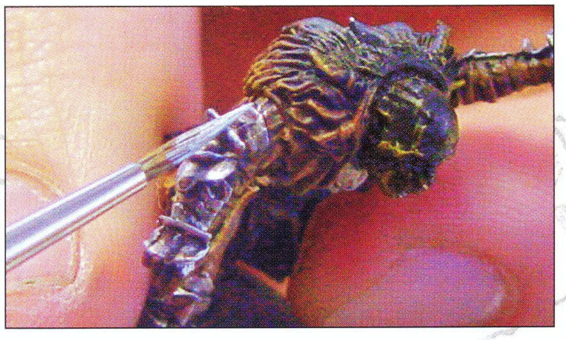
2 Armoured Tabard

To darken down the dry-brushing on the tabard, create a black wash and apply this over the tabard on both the front and back of the model. Be careful not to let any of this wash spill over onto any other parts of the model. Once this is dry, all the small armoured plates on the tabard can be painted black.

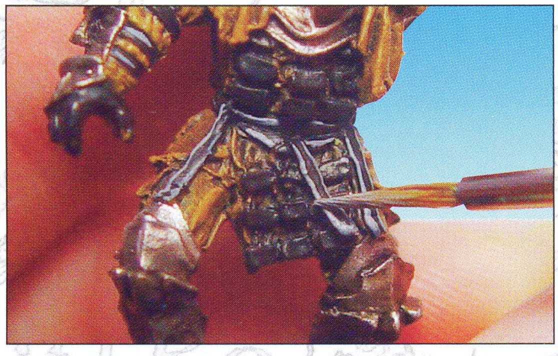
► *Be careful when painting small areas such as these. A fine brush will help.*

3 Rusted Metal

Mix a dark metal colour from silver and black and paint this onto the leg greaves, arm vambrace armour, neck guard and sword. When this is dry, apply silver edging around all of the armour. Next, mix black and brown together, add water to create a wash and apply this over the armour. Again, be careful with the wash so that none accidentally spills onto the rest of the model. This wash gives the armour its old and dirty appearance.



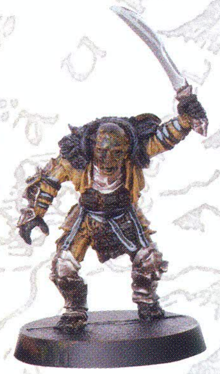
◄ Paint Grishnákh's armour using the same techniques as for Uruk–hai armour.



▲ Use the edge of a fine brush to paint grey onto the edges of the leather.

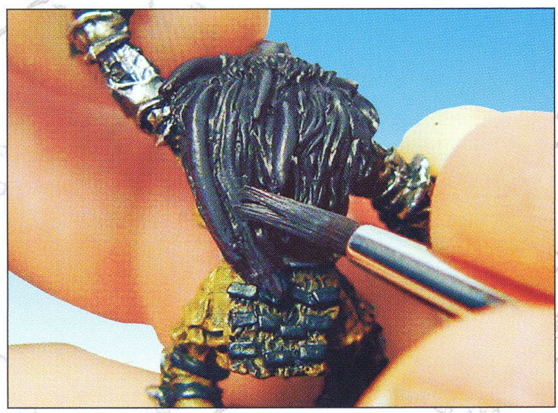
4 Leather Straps

Grishnákh's gloves and all the leather straps holding his armour on are painted black, and can be highlighted with grey if you want. Mix black and white together until you have a mid grey colour you are happy with. With a very fine brush, paint this grey along the very edges of all the straps and along the fingers of the gloves. Take your time and be patient, as painting such fine lines can be tricky at first.



▲ Grishnákh at the end of Step 4, ready for his furs and face to be painted.

➤ To stop the furs from being a flat black colour, dry–brush a dark grey highlight onto them.

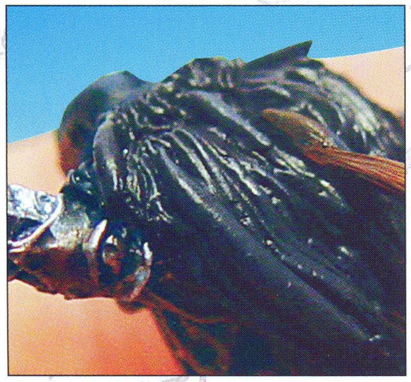


5 Black Furs

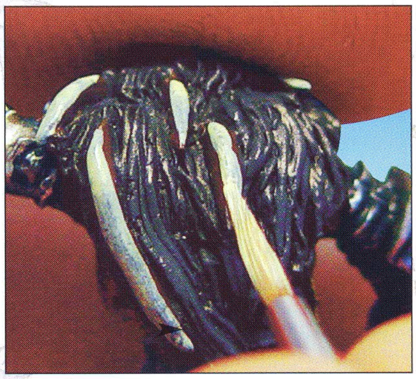
Re-undercoat the fur in black. When this is done, mix black and white again to make a dark grey. Carefully dry-brush this grey over the fur area, giving it a subtle highlight, rather than leaving it a flat black.

6 Bone Spines

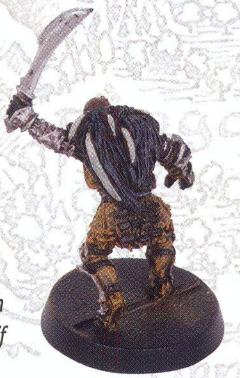
When the fur is dry, paint all the spines brown. Next, create a light bone colour by mixing a tiny amount of brown with some yellow and then adding white until you have a shade that you think looks right. Paint this over the base colour so that only a small amount of brown can be seen at the edges.



◄ A brown base colour will give shading to the spines.



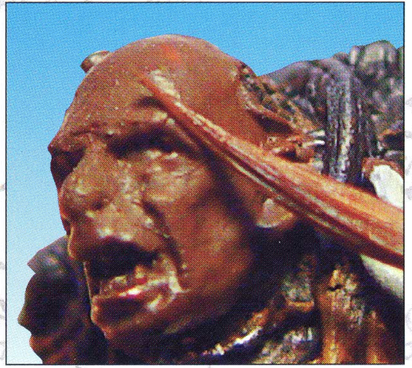
➤ A single coat of a pale bone colour is all that is needed to finish the spines.



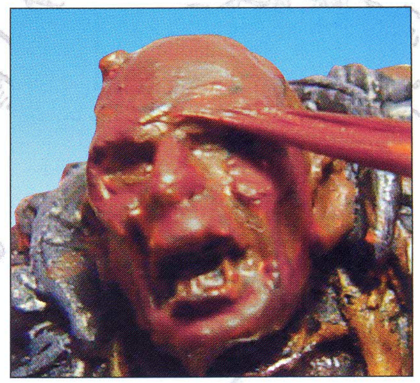
➤ Grishnákh from behind, showing off his spines.

7 Grishnákh's Face

Grishnákh's face can first be painted brown, to provide the darkest areas of shading. Leave his mouth and eyes black if you can. When the base coat is dry, mix a little yellow and red in with the brown until you have a muddy, orangey brown colour. This will be the mid-tone. Try using the picture of Grishnákh from the cover as a guide for mixing the right colour. Paint this new colour on the raised areas of Grishnákh's head, eyebrows, nose, cheeks, lips, ears and chin, leaving lines of the original brown in the deepest recesses of the face.

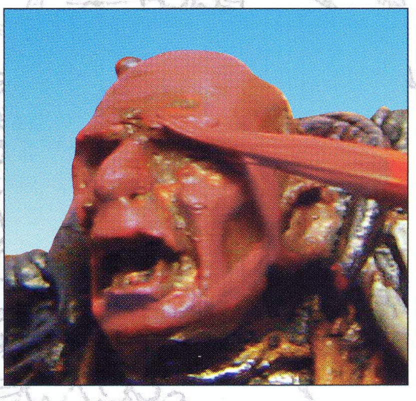


◄ Brown paint makes an ideal deep shading tone for Grishnákh's face.



► Remember to leave some brown showing in the deep recesses when applying your muddy orange mid-tone.

► Only apply highlights to the very edges of the face, leaving some of the mid-tone showing through.



8 Highlighting the Skin

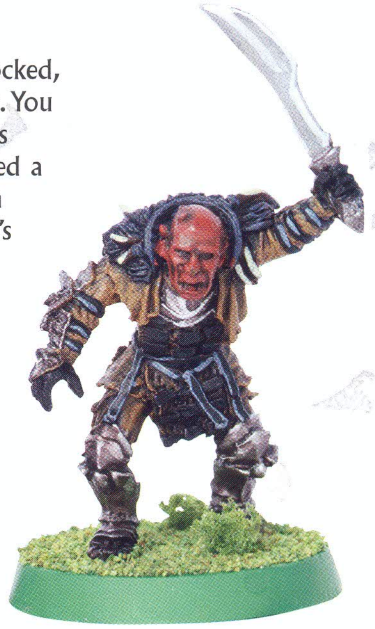
You can add some highlights to the skin. To do this, add a small amount of flesh paint to your orange and brown mix until a paler Orc flesh tone is created. This will be your highlight. Carefully paint this onto the very edges of Grishnákh's head, eyebrows, nose, cheeks, lips, ears and chin. Aim to end up with all three tones showing on the face – the brown in the deepest recesses, the highlight on the most prominent edges and the mid-tone in between.

◄ All Grishnákh needs now is to be based and he is finished.

9 The Base

Once the base has been painted and flocked, the model is finished and ready to fight. You can add extra detail if you want, such as stones or similar. On our model we glued a small piece of coarse turf left over from making our Fangorn trees. See this Pack's Modelling Workshop for more on this new material.

> *'What about their legs?*
> *They don't need those.*
> *Ooh, they look tasty.'*
>
> GRISHNÁKH™



► In this Painting Workshop, you have learnt how to use three different layers of dry-brushing to create shades and highlights on your models.

Fangorn Forest™

The ominous and sinister Fangorn Forest is home to the Ents. It is one of the oldest forests of Middle-earth, and the trees are massive and ancient. Fangorn is dense and claustrophobic, and is marked by a perimeter of thick roots, gnarled trees and thorny undergrowth that surrounds it like a fortified wall.

When the Uruk-hai that captured Merry and Pippin were attacked by Riders of Rohan, it seemed that the two Hobbits would be trampled to death in the confusion. However, they managed to drag themselves to the borders of the forest, where they were inadvertently rescued by Treebeard.

In this Modelling Workshop you will learn how to make small forest sections that can be placed together to represent Fangorn Forest. The basic construction of the trees is similar to that described in Pack 8. However, the advanced techniques and extra details presented here will really add to the atmosphere of your woods. You will need all the same materials that you used for the trees in Pack 8, as well as some offcuts of styrene from the rocky outcrops in Pack 16.

◄ WALL OF TREES

The ancient forest of Fangorn is a dark and forbidding place.

YOU WILL NEED

- GARDEN WIRE
- MASKING TAPE
- LICHEN, SISAL MOSS, SPONGE OR COARSE TURF
- LARGE PAINTBRUSH
- BROWN AND GREEN ACRYLIC PAINT
- FLOCK OR STATIC GRASS
- CLIPPERS OR WIRE CUTTERS
- PVA GLUE
- PLASTER FILLER
- STYRENE OFFCUTS
- JUNIOR HACKSAW
- SCISSORS
- COARSE SANDPAPER
- GREEN PAN SCOURER, BRUSH BRISTLES AND SMALL TWIGS

► COARSE TURF

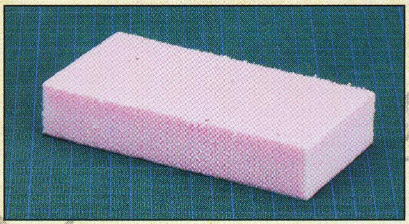
This material is made specifically for model foliage, but can be hard to get hold of.

Making Your Forest Section

1 The Styrene Base

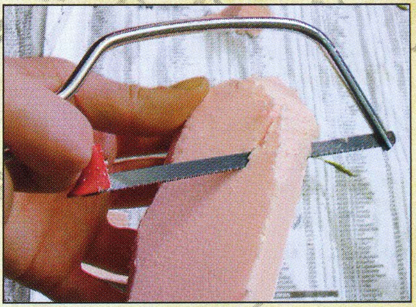
Take a small offcut block of styrene and mark it out into a rough oblong. The exact dimensions aren't important. We used a piece that was approximately 14cm/6" long and 5cm/2" wide, because it was conveniently left over from Pack 16's rocky outcrop. Cut the styrene so that the ends are rounded and then shape the sides with a junior hacksaw exactly as you did for the hill in Pack 4 and the outcrops in Pack 16.

Next, using a sheet of coarse sandpaper, smooth down the slopes of your base. Be sure to do this over plenty of newspaper and in a well-ventilated area, as lots of dust will be created when you sand the styrene.



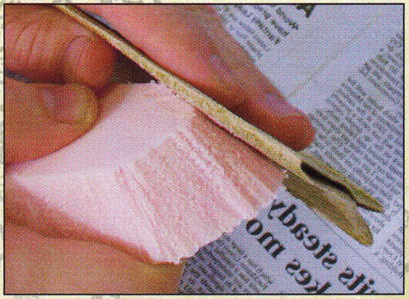
◄ THE STYRENE OFFCUT

An oblong block of styrene will be ideal for the base.



► SHAPING THE SIDES

Angle the sides into a slope with a junior hacksaw.

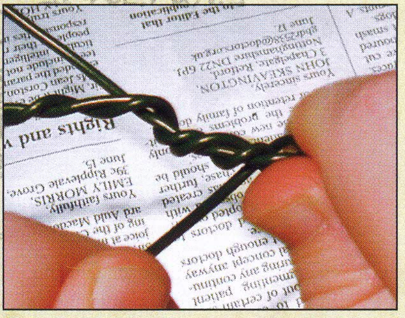


◄ SMOOTHING THE SLOPES

Use sandpaper to remove the rough edges from the base.

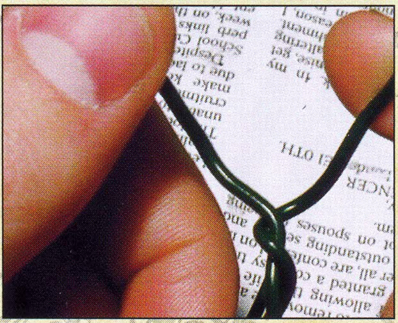
2 Wire Tree Trunks

Using a pair of clippers or wire cutters, snip some pieces of garden wire to use as your tree trunk. We used lengths of about 16cm/7", although yours can be smaller or longer if you wish. In Pack 8, you used three to five lengths of wire to make a single tree trunk. For the thick, gnarled trees of Fangorn, however, you will need between five and eight pieces. Twist them together, leaving plenty of room at the top and bottom to spread out the roots and branches. Because you are using more pieces of wire, you will find that you can make some of the branches and roots thicker. Up to three strands per branch or root is a suitable number. Finally, take the branches that are made of more than one strand of wire and separate the strands to make individual offshoots.



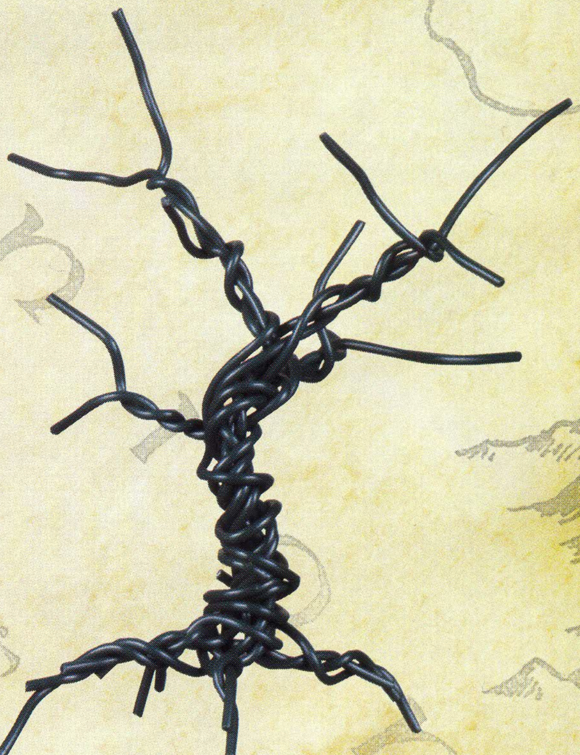
▲ TWISTING THE TRUNK

Twist several strands of garden wire to make a thick tree trunk.



► MAKING SMALLER BRANCHES

Separate the strands of wire at the ends of the branches to make smaller 'offshoots'.



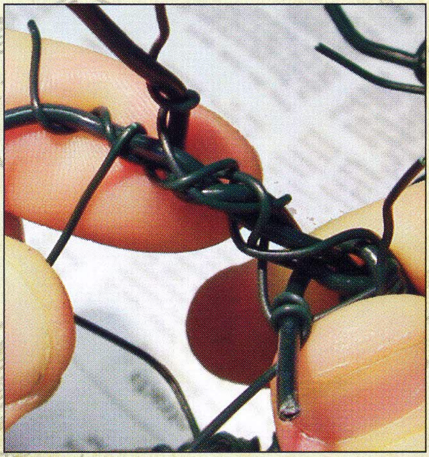
▲ COMPLETED FRAMEWORK

Notice how the roots are longer than the ones in Pack 8.

Alternative Approaches

Creating Smaller Branches

Real trees have a very intricate network of fine branches, but this can be quite tricky to represent on a small model tree! One way to get a similar effect is to use thinner wire to add even more branches to each of your main stems. Garden wire comes in several thicknesses, or 'grades', and the thinnest of these is ideal to make realistic, small branches. Simply twist as many pieces of fine grade wire around your trees as you like, fanning out the ends into thin branches as you go, before moving on to Step 3.

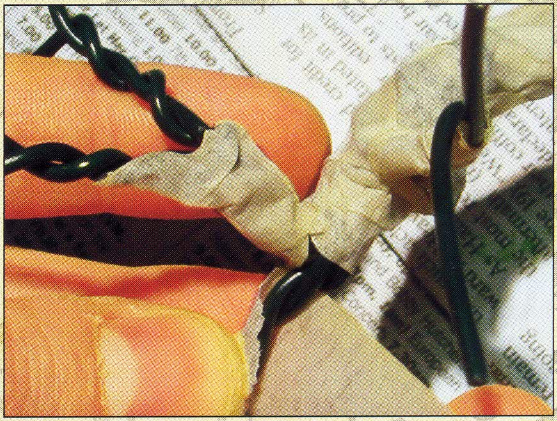


➤ REALISTIC BRANCHES

Fine grade garden wire is ideal for making thinner branches.

3 Covering the Wire

Cover the whole tree with small strips of masking tape, just as you did in Pack 8's Modelling Workshop. Make sure that none of the wire is visible through the tape.

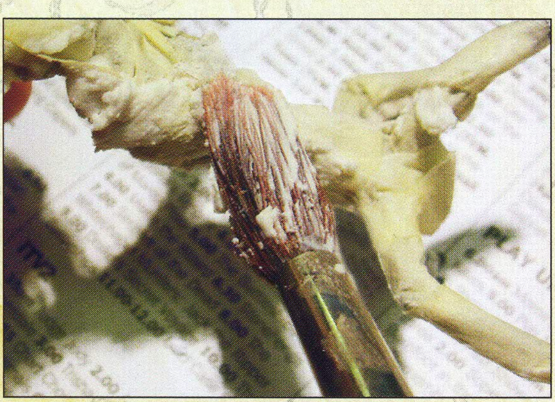


▲ COVERING THE GAPS

Masking tape is a cheap and effective way to cover the bare wire.

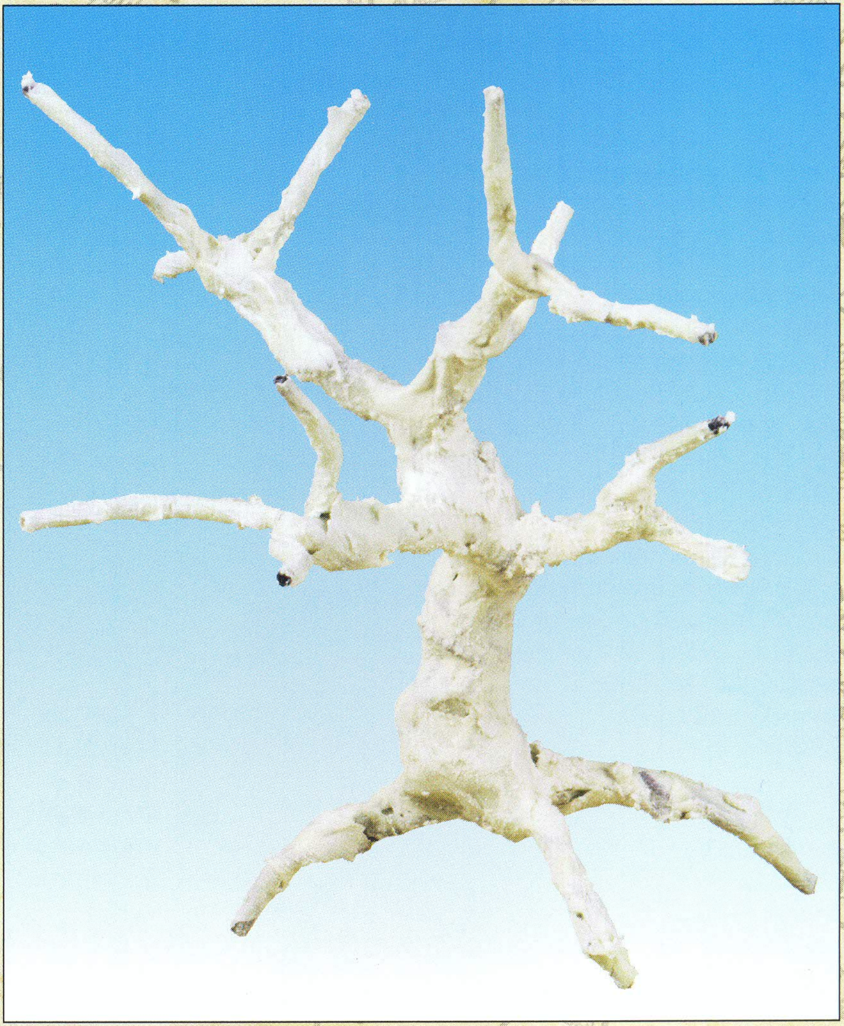
4 Texturing the Trees

Use a large paintbrush to apply a coat of thinned-down plaster filler all over the trees. This makes a great texture that will resemble tree bark, and is essential to replicate the gnarled, aged look of the trees in Fangorn Forest. Leave the filler to dry completely before painting the model.



▲ APPLYING PLASTER FILLER

Texture the trunks to make them look like real trees.



➤ NATURAL TEXTURE

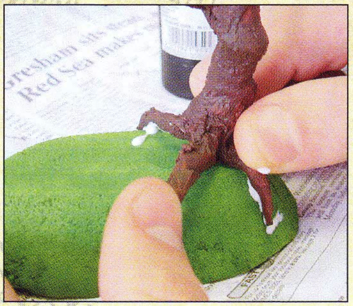
Your tree is textured and ready to be painted.

5 Painting Your Model

With a large brush, give the whole tree a coat of brown paint. The styrene base can be painted green.

Use PVA glue to attach the tree to the styrene base. If some of the roots are sticking out at an angle, it only adds to the effect. Leave the whole thing to dry thoroughly before continuing. If there is room on the base, why not make another tree, perhaps of a different size, and position it alongside the first. Once the glue has dried, you can cover the base with PVA glue and stick flock or static grass to it in the usual way.

NB. Although PVA takes a lot longer to dry than superglue, it is the only way to stick the tree to the styrene. Superglue causes a chemical reaction that will melt the styrene!



▲ ATTACHING THE TREE
Bend the roots around the base to get a snug fit.

> *'Trees that could whisper, talk to each other, even move!'*
>
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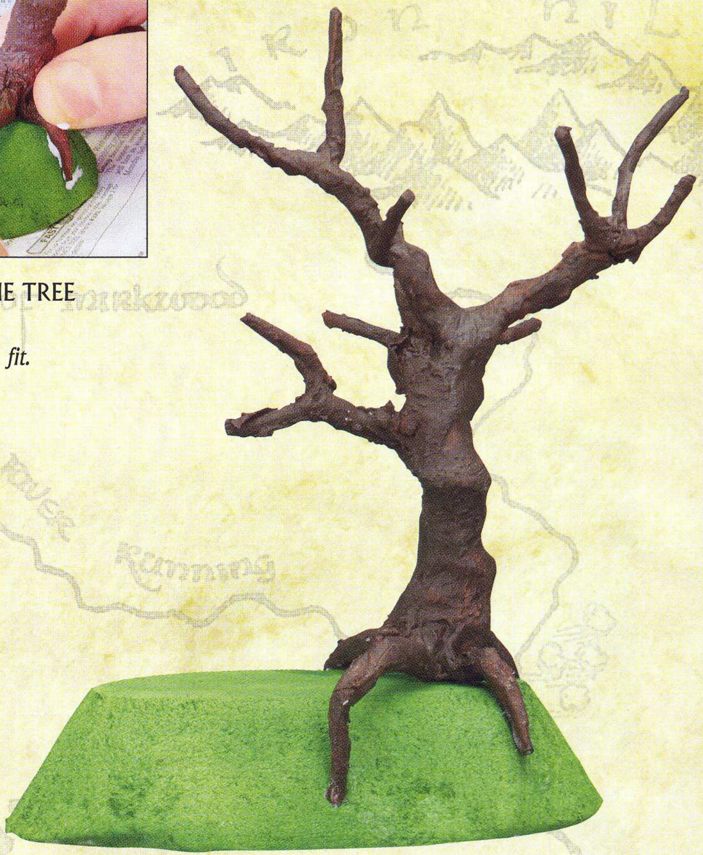


➤ FINISHING THE BASE
Paint the base green and add flock to finish it.

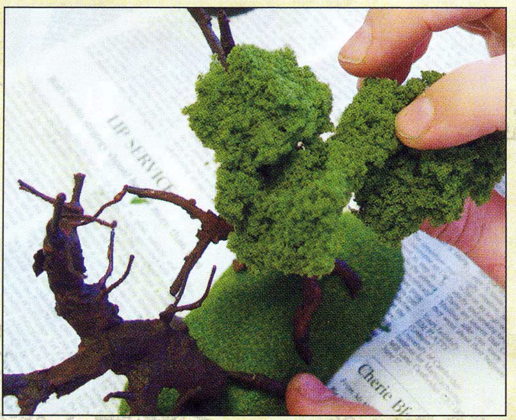
◄ APPLYING THE GLUE
A blob of PVA will be sufficient to stick the foliage to the branches.

6 Adding the Foliage

Just as in Pack 8's Modelling Workshop, you can use sisal moss, lichen or sponge to make the foliage. However, this time we chose to use purpose-made foliage clusters, known as 'coarse turf', available from most good hobby stores. This is a very attractive, spongy material, but it is quite hard to find and expensive when compared to lichen, sponge or sisal moss. However, it provides hard-wearing and much more dense-looking foliage.

Working on one branch at a time, use PVA glue to stick a piece of your chosen material to the tree. Don't worry about the glue being messy, as it will dry transparent. Spread out the foliage and position your material where you want it before leaving it to dry. You might need to work the clusters a little by pulling lumps off with your fingers, as this makes them look more irregular and natural.

You can add more foliage to the tree if you wish to fill in all the gaps, or you can leave it quite sparse to get a 'spookier', bare effect.



➤ ATTACHING THE FOLIAGE
Add as much or as little foliage to your tree as you like.

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